



# Potters Guild of British Columbia

1359 Cartwright St., Granville Island  
Vancouver, B.C. V6H 3R7  
(604) 683-9623

## NEWSLETTER

APRIL 1990

ISSN 6319 812X

### ANNE HIRONDELLE WORKSHOP



To see Anne's work is literally an eye-opener, since it is probably twice as large as life, something one doesn't get from photographs.

Besides making impressive vessels, Anne also writes very well, and her Ceramic Review (No. 112, 1988) article, "Teapot as Metaphor", is again quoted here:

*"The work begins with a series of sketches. I use these as a personal shorthand for realizing my three-dimensional ideas. I keep them in a notebook in two sections: new forms and existing forms."*

*"I draw to clarify my ideas. Occasionally, I am able to visualize a form and draw it complete. More often, the forms evolve in the process of drawing. Inevitably, if I translate them into clay, they change: sometimes slightly; sometimes dramatically. Some ideas, I have discovered, are available to me only through the clay itself. Once a clay form is complete, I alter the original sketch to reflect the finished piece."*

Later in the article, she discusses the relevance of her work: something we may well give some thought to, in conjunction with the concerns raised on page two of this Newsletter issue.

*"To exist in the world, my work must have a meaningful function. The scale of the pieces makes them slightly awkward for actual everyday usage, but still reserves the possibility of function on special occasions using deliberate care. Their symbolic function is equally important. When they are successful, the pieces become archetypal receptacles for ideas, feelings, association. Sometimes, my goal is to create forms that appear full, forms that overflow with memories and sensations beyond their actual physicalness. A teapot, for example, need not be full of tea to communicate the spirit or ritual of tea. Other times, emptiness is central to the function of a vessel: drawing the viewer in to consider the unknown; asking him or her to fill it with private meaning."*

*"Because I rely on the vessel as my core metaphor, I rely on tradition. I see my pieces as a personal restatement of a very old statement, as a visual thread between the past and the future as I eke out meaning in the present. They are expressions of my desire for order, harmony, 'rootedness', and a little grace in this world that feels as though it is flying apart. Through my vessels, I hope to speak, not centre stage, but in the quiet, contemplative niches and corners of the individual and collective psyche."*

*Continued on Page 3*

### GUILD MEETING

April 19, 7:30 pm  
Studio 5  
1359 Cartwright

with  
LAURA WEE LAY LAQ  
on  
Marketing  
and Directions in her New Work

## **The Potters Guild of B.C. NEWSLETTER**

is published 10 times a year. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

**Managing Editor:** Jan Kidnie.

**Editorial Committee:** Bob Kingsmill, Laurel McGregor, Hiro Urakami, Nathan Rafla, Anne Fleetham.

**Mailing:** Rosemary Amon, Jobst Froberg, Savita Kshatrija, Linda Garson.

**Typeset:** Wordpower **Printed:** Printing House

**Advertising rates:** \$75.00 full page; \$40.00 half page; \$25.00 quarter page; business card \$15.00; classified \$5.00 for 3 lines; additional lines \$2.00 each. All ads must be prepaid.

**The Potters Guild of B.C.** membership is \$20.00-individuals, \$30.00-groups, January to January. See application form elsewhere in this issue.

**Board of Directors:** Tam Irving—President, D'Arcy Margesson—Vice President, Kathryn Youngs—Treasurer, June MacDonald—Secretary, Heather Chapman, Bob Kingsmill, Carol Klasen, Elwin Lowe, Nathan Rafla, Elsa Schamis, Laura Taylor.

## **QUESTION FOR OUR MEMBERSHIP**

Should we consider renaming our organization, since a new decade is upon us? The question has arisen within the Guild, and below, Jim Thornsbury presents his thoughts on the subject. D'Arcy Margesson will respond in our May issue, and you are urged to send this editor your opinion, -on paper, please, before the end of April.

### **WHAT'S IN THE NAME?**

A rose by any other name....., but you sure sound stupid calling it a carrot, regardless of your intended meaning.

In responding to the question of the "name" or "title" of the organization that comprises a group of people whose common denominator is the use of a material (clay), in an attempt to manifest objects which are presented in the realm of visual content (art), is it important what name you use? It is, if you wish to talk to anyone, - the public, the government, the artist community, or even those who may buy your work.

I believe it's time that the ceramic artists of B.C. remove their noses from their navels, become respon-

sible for the actions and words they use, and at least attempt to enter the 1990s.

The name, "Potters' Guild of B.C." does not at present reflect the composition of the organization. A "Guild"? Webster defines it "as an association of men with kindred pursuits; a mediaeval association of merchants or craftsmen". Need I say more? The term "Potter" is a reference to a person who makes pots; again Webster: "a shop or factory where earthen vessels are made". You can use this term then if you intend to be exclusionary. At least 70% of the work in the Granville Island Gallery would have to be removed and a larger percentage of members would not qualify as members. I in no way am making a value judgement to degrade pots (some of my best friends make great ones). I suggest, however, that the terms "pot" or "pottery" is best used to describe a subject matter, and has little or no meaning beyond that point. Yes there are ceramic artists who are involved with the subject matter "pot"; others who chose figurative, non-associative, environmental, etc..... Are we suggesting that some subject matter is appropriate to art and others are not? I should have thought that this idea was dispelled by the "Potato Eaters", if not by Andy Warhol.

For many years I have repeatedly heard the complaint by the ceramic community that "we are not taken seriously". I suggest that much value is placed on how you present yourself, -assuming that you have a value, then the words you use to express (present) yourself will play a large role in how you are perceived. If we wish to communicate to our audience, be taken seriously about what we are, and what we believe, then we have no choice other than clarity. I suggest that the name "Potters' Guild of B.C." in no way reflects the state of the organization, or the media, other than geographically. To call a Sally Michener work a pot only, to refer to Wayne Ngan's use of color as decoration, to define yourself as one who makes stoneware or raku, reveals sloppy thinking, ignorance, lack of direction, a factory worker, self-indulgence to a cancerous degree, or all of the above. Like it or not, the symbols (words) one uses are what we are, and they create our reality. You choose. I have.

James Thornsbury

Elsa Schamis reports that with Theota Dancer's retirement from the Board of Directors of the Guild, Donna Nabata has agreed to fill her place for the remainder of her term.



Gallery of B.C. Ceramics  
1359 Cartwright St. Granville Island  
Vancouver BC, Canada  
(604) 669-5645 V6H 3R7

## GALLERY REPORT

We thank both Ron Tribe and Susy Birstein for the feature shows that they have provided in the last month. Ron's new forms are full of character and energy, even in quiet repose. To see a good-sized collection of Susy's colourful and lively work, with adequate space for the display, was very satisfying. Congratulations to you both. Photographers (naming no names) were recently seen to be knocking their heads on the wall, after spending two hours taking photos and then discovering the film had not been rolling!

Coming up, April 10th to 29th, will be **New Work by Gary Merkel**. An open house will be held on Monday, April 16th, from 3 to 5 pm. **Penny Birnbaum** follows in May, with her masks.

We remind you of the application deadline of April 15th for being juried into the Gallery. October 15th will be the next deadline. Please submit six pieces of your recent work, or slides of same, if bringing pieces into the office is impossible for you, along with a typed biography.

Coralie Triance, Manager

## EXHIBITIONS AND SALES

The Cartwright Gallery/Canadian Craft Museum, 1411 Cartwright St., Granville Island, is presently exhibiting a nationally selected show of the functional objects created by 20 production craftspeople. "**Designed for Production, Made for Use**" is curated by Lloyd Herman, and runs until May 20th.

The Clay and Textile Arts Department at Capilano College announces their **Student Exhibition**, April 17-27, 1990, in Room A117, at Capilano College, 2055 Purcell Way in North Vancouver.

**Anita Wong**, a potter for many years, and 1989 graduate of ECCAD, will have an exhibition of her recent work at the Community Arts Council Gallery, 837 Davie St., Vancouver, from April 24th to May 12th. Opening reception, April 24th, 7-9 pm.

**"FIRED UP!"**, Contemporary Works in Clay, Metchosin Community Hall, Victoria, B.C. May 26 and 27, 10 am to 5 pm. Features an exhibition and sale by fourteen of B.C.'s finest potters: Louise Card, Gary Merkel, Art Brandon, Pat Webber, Robin Hopper, Judi Dyell, Sue Hara, Alan and Meg Burgess, Susan LePoi-devin, Kinichi Shigeno, Walter Dexter, Peter Flanagan, and Laurie Rolland. Contact 474-1673 for additional information.

## ANNE HIRONDELLE WORKSHOP (Cont'd)

Capilano College's own, Donna McLaren, is always very attentive at workshops, making sure she doesn't miss anything. For that we are extremely grateful. Anne's two day session with us in March at the Emily Carr College was documented by both Donna, and Sam Kwan, with his camera. From Donna's notes:

Anne's sketches are done on graph paper and she refers to these measurements as she works on the wheel to get the right proportions.

When she was learning to throw, she thought throwing super-thin was the only way to go. Now she knows that that's only one approach, and she doesn't worry about throwing so thin.

She uses stiffer clay and a fair amount of water in throwing, and cuts her pots off the bat right away, while the wheel is turning a bit. For cutting, she uses twisted fishing line, since it doesn't tend to bow up like metal wire does.

"Make any mark on your clay as though you mean it, as during the shrinkage, it will soften out. So exaggerate." Once the piece is leather hard, she goes over the lines and makes them more pronounced.

"Don't be too quick to throw things out that didn't work, because sometimes they will lead you somewhere."

*Continued on Page 6*





## CALLS FOR ENTRY/ OPPORTUNITIES

The Canadian Mental Health Association is sponsoring the "Chattanooga Choo-Choo Charity Ball" as a fund-raiser for support of its ongoing programmes, on April 22nd at the VIA Rail Station in Vancouver, and has asked us "to come on board" with our donations to the auction being held at the event. As a recognized charity, the Association will provide a tax receipt for the value of the donation. Contact Joan Ross, Auction Chairman, at 873-1633, if you are able to take part in this event. *OR 594-5801 AT HOME*

The Cartwright Gallery, Circle Craft, the Crafts Association of B.C., and the Potters' Guild of B.C. are jointly sponsoring a "**Granville Island Summer Craft Fair**", August 4-6, 1990, on Railspur Alley on the Island. 75 to 100 participants will be selected by jury to take part. To make application, one must be a member of one of the sponsoring organizations, and crafts of all media, except painting, graphic arts and photography will be accepted. Cost is \$125.00 (once accepted after jurying). Booth area is 8 feet by 8 feet, and the participant is responsible for designing and constructing his or her booth. This will necessitate concern for the space, weather and appearance. To be considered by the jury, submit a maximum of 5 slides to any one of the sponsoring organizations with entry form found on page 7 of this newsletter. Enclose a SASE for return of slides.

The Cartwright Gallery will expand into a new downtown building designed for its use as the Canadian Craft Museum in late 1991. Funds will be raised to commission craftspeople across Canada, selected by competition, to design and make both freestanding furniture for public areas, and art to be integrated into the 10,000 square foot building. Architect Paul Merrick has incorporated into the building's facade art deco terracotta ornament salvaged from the building previously on the site. The building's gallery space, a great high-ceilinged hall with a mezzanine gallery suspended over one end and side, will require a similar refinement of design detailing. A tall arched opening at the end of the great hall provides an interior focal point, and will be faced with additional terracotta art deco tiles. Included in the projects that the CCM expects to commission or purchase which have ceramic potential are: wall art for four stair landings; tile counters and/or tile friezes for three washrooms; floor tiles incorporating donor names, or donor wall; lamps for desks.

Craftspeople who wish to be considered for such commissions/purchases should send a sheet of slides showing work similar to that proposed for commission, a current resume and other supporting information by June 1, 1990. For further information, contact the Cartwright Gallery at 1411 Cartwright St., Vancouver, V6H 3R7, or phone (604)687-8266.

**Vancouver Craft Market** at the VanDusen Botanical Gardens takes place on a regular basis. Contact Simone Avram, 8540 Demorest Dr., Richmond, B.C., V7A 4M1, or phone 275-2724 for details.

**Park International Markets** are accepting application for their craft markets at Whistler, Kamloops, Van Dusen Gardens, Vancouver, West Vancouver, Coquitlam, White Rock, and Penticton. Contact 3257 W. 36th Ave., Vancouver, B.C., V6N 2R6, or phone 362-2363.

**12th International Biennial of Ceramic Arts:** July 1- Oct. 31, 1990. Juried from slides. Awards: 40,000 francs (approx. \$2100) and 4 gold medals. Deadline for entry: April 30, 1990. Contact the Biennial Committee, Hotel de Ville, Vallauris, 06200, France.

The Works: A Visual Arts Celebration: Invites all artists, art organizations and others to participate in the 50th anniversary presentation of the **Works Festival**, June 22-July 4, 1990. For a brochure, contact the Works/Alberta Part Art, Ste. 616, 10136-100th St., Edmonton, Alberta T5J 0P1.

Harrison Festival of the Arts announces its third annual juried **Craft Market**, June 30, July 1 & 2, July 7 & 8, at the Elementary School, Harrison Hot Springs. For information and application, contact the Harrison Festival Society, Box 399, Harrison Hot Springs, V0M 1K0, or phone 796-3664.

The Seattle Branch of the Urasenke Foundation is the organizing body for the 30th Anniversary of the Washington Park Arboretum Japanese Garden, and in so doing, is co-sponsoring an exhibition of ceramics, "Tradition and Creation", celebrating Chado, the Way of Tea, and Ikebana, the art of Japanese flower arranging, among other disciplines.

Members of our Guild are invited to submit work for use in either of the above, to be juried for an exhibition and sale on June 2nd at the Museum of History and Tradition in Seattle. Participants are expected to attend a two day workshop at the Washington Park Arboretum on April 21-22nd, at a cost of \$100, which includes a box lunch. Registration fee must be received by April 16th. For further information, contact the Urasenke Foundation in Seattle at (206)324-1483, or our Gallery of B.C. Ceramics (604)669-5645.

RICHMOND POTTERS CLUB, Spring Sale, April 28 & 29, 1990, 10 am to 4 pm at the Richmond Arts Centre, 7671 Minoru Gate, Richmond

THOMPSON VALLEY POTTERS GUILD, Spring Sale, Sunday, May 6th, 10 am to 4pm, at the Stockman's Inn, Kamloops.

## HAVE WE GOT WORKSHOPS!

In a desperate attempt to overcome a state of shyness that has lingered far too long within me, I decided after Christmas to be available to teach some workshops.

So, in February and March, I gave workshops in Tsawwassen (South Delta Rec. Centre) to the Delta Potters, in Gibsons to the Sechelt Potters Guild, in Qualicum Beach (at the Old Schoolhouse) to 40 or so Vancouver Island potters, in Surrey (as a replacement for Mary Fox) to the Fraser Valley Guild, in Vancouver to the boys at St. George's School, and in Duncan to students and teachers at the local high school.

All this activity reminded me, once again, of the tremendous amount of activity in our field in British Columbia. There are people in every nook and cranny of this province struggling with the technical difficulties, and probing their own creative potential, and I was left to wonder, what with all this struggling and probing, where in the world did people find time to go to workshops? More importantly, why? What was going on? What was being accomplished? Were they being satisfied? Did they become better potters?

Naturally, some of the participants were merely attempting to escape brutal and unusually morbid marital (or its equivalent) situations. Others were relieved to take a short break from their own endeavours, to see if the "teacher" was genuinely keen about clay, or was just another borderline pedagogue who would leave the community with more social problems after only one weekend than they'd had in the previous two summers.

Some might suggest that it is the visiting "professor" who makes a workshop tick, but I think that it's really the participants that make or break it. If they aren't awake, and curious, interested, probing and demanding; -if they don't somehow clarify the things they want or need, it's unlikely they'll get much back. By the same token, if the teacher has a serious case of mental constipation and is unwilling to give generously, the energy and anticipation can dissipate.

There is value in coming together to discuss mutual experience. In fact, I don't think we get together often enough. Do you go to workshops? What do you expect? Are you satisfied? What criticisms do you have? How could they be improved? How can we help one another improve the quality of clay work in B.C?

With these questions in mind, don't forget the Malaspina Ceramics seminar later this month. Go there. Speak to someone you haven't met before. Fight your shyness!

Bob Kingsmill



## NSCAD SUMMER 1990

For  
information  
write:  
NSCAD  
SUMMER 1990  
Registrar's Office  
5163 Duke Street  
Halifax  
Nova Scotia  
Canada  
B3J 3J6

The Nova Scotia College of Art and Design offers  
3 1/2 and 7 week summer credit courses in Art  
History, Art Education, Crafts, Design and Fine Arts.

### CERAMICS PROGRAMS:

#### MAY

Bruce Taylor  
Ceramics for Public Spaces  
Rebecca Rupp  
Explorations in Tableware

#### JUNE

Dale Pereira  
Earthenware Pottery Intensive  
visitor: Andrea Gill

#### JULY

Deborah Black  
Decorated Ceramics

## WORKSHOPS

The 3rd bi-annual **Ceramic Symposium** takes place May 11-13, 1990, at the **Medicine Hat** College, and features lectures, workshops, forums, and Saturday night dinner. Presenters include Les Manning, Tam Irving, Greg Payce, Dave Settles, Don Wells, Allan Jensen, Michael Obranovich, Pat Bovey, and Shirley Rimer. Fee \$125. Contact (403) 529-3844.

The 15th anniversary conference of the Ontario Clay and Glass Association, **Celebrate Fusion**, will be held the weekend of June 1-3, 1990, at Carleton University, Ottawa. Steven Hill, a production potter in Missouri, and Sally Michener, currently Chairman of the 3-D Department at the Emily Carr College in Vancouver will both be giving a workshop as part of the proceedings of the conference. For further details contact Elin Racine at (416)923-7406.

The Malaspina College in Nanaimo on Vancouver Island is holding their **1990 Ceramics Seminar** on April 28th, 9:00 am to 5:30 pm with instructors including: Penny Birnbaum on Animal Masks; Mary Daniel on Slip Oxides and Lustres; Walter Dexter with Raku demonstration; Dave Fairey on Slip casting; Tom Harrison on Plaster Molds; Wilf Hatch on Photo-

*Continued on next page*



## WORKSHOPS (Continued)

graphic Technique; Gordon Hutchens, Throwing Large Forms; Sam Kwan, Majolica Decoration; Laura Wee Lay Laq on Handbuilding, Burnishing and Sawdust firing; Elsa Schamis on Relief Decoration and Geometric Forms; Graham Sheehan on Adjusting Glaze Recipes to Fit; Takako Suzuki on Slip Trailing. Fee is \$55, and registration is requested by April 14th.

**METCHOSIN INTERNATIONAL SUMMER SCHOOL OF THE ARTS**, located on Pedder Bay near Victoria, B.C., offers the following courses this summer:

**CERAMICS: Glaze and Colour Development**, by Robin Hopper, for two weeks, June 24th to July 7th.

**POTTERY: Function and Surface Enrichment**, by Alan and Meg Burgess, a week-end workshop, July 30th and 31st.

For more information write Elizabeth Travis, 611a Linden Ave., Victoria, B.C., V8V 4G8, or phone 384-1698

**EMILY CARR COLLEGE OF ART AND DESIGN** will present two intensive ceramic studio workshops this summer. Bruce Taylor, instructor at the Nova Scotia College of Art and Design, and recent recipient of the Grand Prix in the Art Section of the 1989 Ceramic International Competition in Mino, Japan, will give an intensive ceramic sculpture workshop, July 3 - 20. Lari Robson, a studio potter on Salt Spring Island since 1971, will instruct in the traditional techniques of making utilitarian ware, from July 23 - August 10.

Both courses are held Monday through Friday, 9 am to 12:30 pm, with a class limit of 16. Tuition and studio fees total \$245 for each course. For further information, please contact Part-time Studies at ECCAD, 1399 Johnston St., Vancouver, V6H 3R9, or phone (604) 687-2345. After 4:30 pm: 687-2344.

**Pat Webber offers Summer 1990 Pottery Workshops** in her studio in the Victoria area. Each five-day workshop will cover both wheel throwing and hand building techniques at all levels, along with other aspects of glazing, decorating and firing. Sessions are July 9-13, and July 16 to 20, at a total cost of \$400.00. For further information, contact Pat at (604) 658-8072.

Beginning the week of April 9th at **Place des Arts**, 1120 Brunette Ave., Coquitlam, **Gillian McMillan** offers three eight-week Functional pottery courses on Monday and Thursday. **June MacDonald** offers beginning functional pottery courses on Wednesday and Saturday, and a Glaze course on Tuesday, starting April 17th. Call Place des Arts at 526-2891 for further details.

## ANNE HIRONDELLE WORKSHOP (Cont'd)

Anne bisques her work to Cone 04, and having made a fresh batch of glaze, she doesn't use it the first day. Rather, she waits one day at least, and there are crystals floating about in the glaze already. The glazes change on her with time, but the results can be quite exciting. The sodium seeps into the body and probably fluxes it a bit so that the piece is more waterproof.

Spouts are stuffed before glazing with bits of paper towelling.

Baby oil and paraffin in a 4 to 1 ratio are used for wax resist: "it works as well as kerosene and paraffin, and smells much better".

In firing, body reduction is done at Cone 04, and generally goes very slowly, at least two hours, from Cone 6 1/2 to 8.

The following glaze recipes that she uses are mixed with cold, not warm water, and are allowed to sit for several days before being used. She claims the golden pewter is the most reliable: it should go on thicker than the others. She dips, so the glaze naturally tends to be a bit thicker on the top.

### Hirondelle Soda Ash Glaze Cone 7/8 Reduction

|              |    |
|--------------|----|
| Silica       | 55 |
| Soda Ash     | 30 |
| EPK          | 15 |
| Neph Syenite | 10 |

|                                      |     |
|--------------------------------------|-----|
| Red-Blue: Add Copper Carbonate       | 2   |
| Tin Oxide                            | 1   |
| Cobalt Carbonate                     | 1/4 |
| Golden Pewter: Add Manganese dioxide | 5   |
| Copper carbonate                     | 4   |

### Shiny Black Inside Glaze Cone 7/8 Reduction

|                     |     |
|---------------------|-----|
| Neph Sy             | 65  |
| Kentucky ball OM425 |     |
| Spodumene           | 10  |
| Soda ash            | 5   |
| Lithium carbonate   | 4   |
| Manganese dioxide   | 6   |
| Red iron dioxide    | 3   |
| Cobalt carbonate    | 1/2 |

### Cone 10 Production Glazes

| Celadon                  |     | Shino     |    |
|--------------------------|-----|-----------|----|
| Neph Sy                  | 30  | Neph Sy   | 65 |
| Kaolin                   | 10  | Spodumene | 10 |
| Whiting                  | 20  | Ball Clay | 20 |
| Silica                   | 40  | Soda Ash  | 5  |
| Iron                     | 1 % |           |    |
| Needs heavy red'n at end |     |           |    |

| Lithium Speckle |    | Whitish   |    |
|-----------------|----|-----------|----|
| Neph Sy         | 80 | Neph Sy   | 65 |
| Ball Clay       | 10 | Spodumene | 10 |
| Lithium Carb    | 6  | Ball Clay | 20 |
|                 |    | Mg Carb   | 5  |

## UNCLASSIFIED

**Wanted:** STUDIO SPACE, 300 to 600 square feet. Must have water and power; preferably ground floor. Please call Elwin Lowe at 433-0994.

**Wanted:** Electric portable Wheel, like Shimpo. Call April at 385-2286.

**For Sale:** Electric pottery wheels, & various other equipment, including 23 cu. ft. front loading Estrin gas kiln. Contact Joy Speight at Heritage Pottery, #5-1209 Island Hwy., Parksville, V9P 1R5, or at (604) 248-8707.

**For Sale:** 7 Cubic Foot McLennan Portable Gas Kiln, Model 909G. Shelves, propane tank, regulator and pressure gauge included. \$650. Call Denys James on Saltspring Island, (604) 537-4357.

**For Sale:** 300+ K-23 fire bricks in excellent condition. Call Charmian at 731-9474, or at home, 731-8691.

**For Sale:** Potter's kickwheel, 3/4" plywood. Well constructed and in good condition. \$100.00. Phone 921-7925.

**For Sale:** A variety of plaster slip-casting molds available; also a wooden kickwheel. Call Hank at 734-2962.

**For Sale:** Estrin Kiln, 20"x20"x18" AG;  
Some shelves & plate racks included.  
Phone Luis at 733-4747 \$500.00

## CANADA COUNCIL

**Jean Chalmers Fund for the Crafts:** March 1 and September 1 are the deadlines for applications for support for special projects, research and special workshops for the crafts in Canada. Information: Visual Arts Section, Canada Council, 99 Metcalfe St., PO Box 1074, Ottawa, K1P 5V8; (416) 237-3400.

**Visual Arts Grants:** A & B deadlines: October 1 and April 1. Project Cost and Travel Grant deadlines: January 15, April 15, July 15, and October 15. Information: (613) 598-4323. Collect calls accepted.

**Explorations Program:** This program is designed to encourage projects that venture into new territories in the arts and culture. Proposals for initial undertakings in any art field (including crafts, design and performing arts) that seek to develop an original aesthetic approach and are intended for public presentation. Mailing date deadlines: January 15, May 1, September 15. (613) 598-4339.

**FIVE FELLOWSHIPS IN ART AND CRAFT:** Open to artists and craftspeople under 35 from Commonwealth countries. Worth up to 6,000 pounds each and tenable for up to nine months. The Commonwealth Institute would also like to hear from any artists willing to share their studios and work with award winners in this way. Deadline: October 1. Information: Arts Department, Commonwealth Institute, Kensington High Street, London, W8 6NQ, England.

### GRANVILLE ISLAND SUMMER CRAFT FAIR ENTRY FORM

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

MEDIA: \_\_\_\_\_

SLIDE IDENTIFICATION (Name, Media, Size of Piece Shown)

- ( ) Membership Application  
( ) Membership Renewal  
( ) Change of Address

Mail to:  
The Potters Guild of B.C.  
1359 Cartwright St.  
Vancouver, B.C. V6H 3R7

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City & Province: \_\_\_\_\_

Postal Code: \_\_\_\_\_ Tel: \_\_\_\_\_

I enclose my cheque/money order in the amount of \$

( Fees: Individual: \$20/year, Group: \$30/year)

## POTTERY CLOSING DOWN EQUIPMENT FOR SALE

30 Cubic Foot and 12 Cubic Foot  
ELECTRIC KILNS  
complete with all furniture  
and power requirements

Banding Wheels, Viscometer  
Decal Tray, Mixers and Tand  
Glaze spray booth, etc.

*Information from*

**frank or gustaaf**  
**(604) 462-7237**  
p o box 15496  
vancouver, bc  
V6B 5B2

**METCHOSIN INTERNATIONAL  
SUMMER SCHOOL OF THE ARTS**  
located on Pedder Bay near Victoria,  
B.C., offers the following courses this  
summer:

CERAMICS: Glaze and Colour  
Development, by Robin Hopper, for two  
weeks, June 24th to July 7th.

POTTERY: Function and Surface Enrich-  
ment, by Alan and Meg Burgess, a week-  
end workshop, July 30th and 31st.

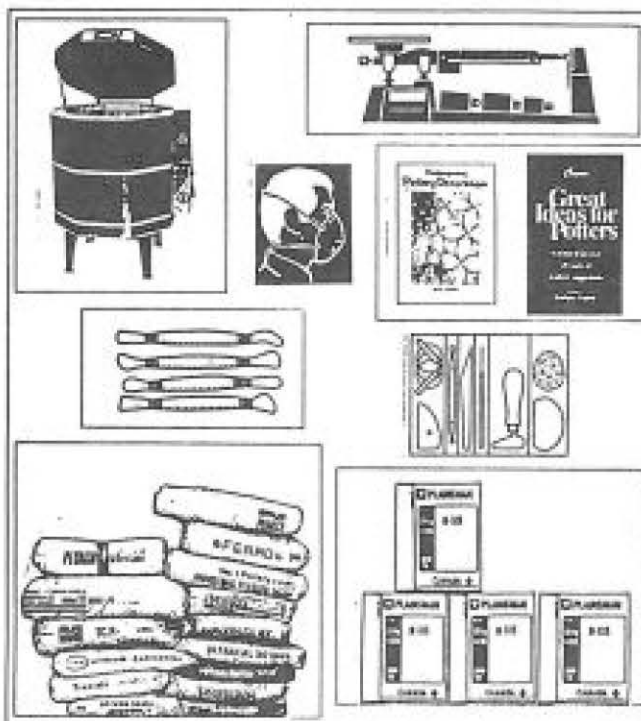
*For more information write*

Elizabeth Travis,  
611a Linden Ave.,  
Victoria, B.C., V8V 4G8  
or phone 384-1698

## GREENBARN POTTERS SUPPLY LTD.

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Phone: 888-3411

GREENBARN POTTERS SUPPLY LTD.



CATALOGUE - APRIL 1990

Our 1990 catalogue is now out and will be  
mailed to everyone on our mailing list. If you  
would like to receive the catalogue please  
call and ask for Dave Dobie, and I'll send one  
out to you.

### DELIVERIES:

For those of you in Vancouver who find it time consuming to  
get out our way, we have delivery service available into town.  
For small orders under 70 lbs. we are increasingly using  
United Parcel Service (UPS) for delivery. UPS offers very  
reasonable rates. Loads that weigh more than 70 lbs. are  
given to a local truck company whose rates are also quite  
reasonable, or you can specify any carrier that your prefer to  
use.

For those of you up country, in the interior, or on the Coast,  
there are many ways to get your order to you. If you are in a  
rush, shipping by Bus can often get your order to you in a day  
or two. Loomis service is also available, but a little more  
expensive. Large orders will be sent by whichever carrier you  
prefer to use. Mail service is certainly available, as long as  
you are not in a rush, since delivery may be unpredictable!